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at the top of the north front. The west slope began at the point where the south wall began to slope downward, and followed the inclination of that wall (its northern limit always being the ridge) down to the top of the west front.

The irregularity of the ground plan of this wing, with its north front projecting beyond its west, was what led Mr. Bohn to put his gable on the north rather than the west. This irregularity also introduced complications into the roofing, which Bohn did not entirely resolve. There are the same difficulties about Doerpfeld's roof, which he may clear up in his papers to appear in the *Mittheilungen* of the German school.

A. M. WILCOX.

I.—THE ARRANGEMENT OF HAIR ON THE SPHINXES OF EUJUK.

In the *Journal of Hellenic Studies*, Vol. II. p. 304, Prof. Ramsay published the representation of a human head, depicted on a vase said to have come from Phocaea, and added the following remark: "The head occurred to my mind when I saw the two sphinxes at Eujuk, and quite independently Dr. Furtwängler remarked that the arrangement of the hair was paralleled only by these sphinxes." It is to be presumed that this parallel has influenced O. Rayet, in his article on a vase of Myrina, *Bull. Corr. Hellén.*, 1884, p. 512, to speak of this head as that of a sphinx. As Dr. Furtwängler says, the main peculiarity is in the arrangement of the hair, which resembles an ordinary Egyptian wig, except that instead of falling perpendicularly to the breast, on each side of the face, and there ending in a square cut, it is curled up at each end, with an outward bend. Above the centre of the forehead it is tied with three bands, and likewise at each side near the ears. Now this style of arranging the hair is especially characteristic of the great goddess of the Syrians, and appears in Egypt as early as the XIXth Dynasty, as the distinctive feature of the Athor heads in the temple at Abu Simbel, constructed by Ramses II. It may be a question whether it was introduced from Asia about that time, when so many deities and types were admitted, or is indigenous to Egypt; but it certainly belongs to Qadesh, the Syrian goddess associated with Khem, and the Phœnician Reseph, as may be seen in Pierret's "*Le Panthéon Egyptien*,"

and elsewhere. Its occurrence in Egyptian Athor heads with cow-ears is not uncommon, and the same may be seen with these and with human ears, on three sepulchral stelae in the Cesnola Collection, and on a kilt of one of the Egyptianized statues (*Atlas, Ces. Col.*, I. Pl. xxii. Nos. 50, 51; Pl. xviii. Nos. 26, 27; Perrot, *Histoire de l'Art dans l'Antiquité*, III. pp. 534, 535), among which may be seen the three bands tying the lock near the curve of the curl. A similar type recurs on the stela of Hadrumetum (Perrot, *ibid.* p. 461), where the goddess bears upon her head the horns and disk, and holds on her breast the disk and crescent. Above are the usual winged globe and asps. Perrot (*ibid.* p. 54) represents another from a votive stela of Carthage, and Ramsay found the same type at Pishmish Kalessi, in Asia Minor. Hence the Phocæan vase bears the head of this goddess rather than that of a sphinx, and it is not difficult to see from what the sphinx type of Eujuk was borrowed. It may not be amiss also to compare the so-called "horseshoe" emblem, standing on an altar figured on the "Caillou Michaux," Perrot, *Hist. de l'Art*, Vol. II. p. 610. With the exception of the bands for tying, it looks as if it might be the same thing without the face,—a mere symbol like the horned caps on the adjacent altars. Among the representations from seals and cylinders in Lajard's "*Culte de Mithra*," the same figure may be seen in the field on Pl. 27, No. 5, and hanging from the wrist of a priest before an altar, Pl. 54, No. 9.

II.—ANCIENT TERRA-COTTA WHORLS.

M. Reinach, in the *Revue Archéologique* for Jan.-Feb. last, publishes the Maonian plaque referred to by Prof. Sayce in Schliemann's "*Troja*," pp. xviii, xxii, which must have served as a goldsmith's mould. The central figures of the god and goddess are surrounded by various emblems, a lion, an altar, a symbol of the sun, and a "whorl." This whorl is regarded by Sayce as identical with those in terra-cotta, occurring so numerously at Hissarlik, and he adds that one was procured by Mr. Ramsay at "Kaisarieh in Kappadokia along with clay tablets inscribed in the undeciphered Kappadokian cuneiform." Sayce, like Schliemann, sees in them votive offerings to the supreme goddess of Ilion. In this connection it is worthy of remark that the Cesnola Collection contains a number of these terra-cotta whorls, precisely similar in make and ornamentation to the

types from Hissarlik, and that they are all from the ancient graves of Alambra in Cyprus, from which incised pottery was taken, also resembling that of Hissarlik. In the graves containing the whorls were found various toilet articles of women, mirrors, long hair-pins and needles, and invariably a small statuette of the goddess, who is represented on the Maeonian plaque, and turns up everywhere from Babylonia to Greece and the West. She is as *polyonymos* among archæologists at the present hour, as she was in the days of the Prometheus, and it may be doubted if Aischylos even knew of her wide prevalence. Whatever may have been the use of the whorls, this evidence of the Alambra graves should not be left out of the problem.

III.—*ΛΥΚΑΒΑΣ*.

Under the word *λυκάβας*, Liddell and Scott, in their lexicon, write as follows: "On later Greek and Roman coins *Λ* was prefixed to the number of the year, meaning *λυκάβας*, as is proved by a coin of Vespasian, where it is written at full length; v. Eckhel *N. Doctr.* 4, p. 394." Eckhel is authority for the coin of Vespasian, but not for the character *Λ*, which should be read *L*. As a similar statement appears in Reinach's "*Manuel de Philologie Classique*," II. p. 160, it seems worth while to draw attention to it. As to the probability that the character *L* had anything to do with *λυκάβας*, I have spoken at length in the "*Obelisk Crab Inscriptions*," pp. 9-12, where the investigation seems to show a totally different connection. In regard to this I may be permitted to quote a passage from a letter received from Dr. Isaac Taylor, some time since. "Before becoming acquainted with my friend Dr. Poole's conjecture as to the source of the sign *L*, I had independently arrived at the conclusion that it must be a loan-symbol from the Demotic. The free introduction of Demotic symbols among the uncial Greek characters of the Coptic alphabet, of Greek numerals into the Ethiopic script, of Semitic logograms into the Sassanian Pehlevi, and the use of Latin logograms, such as £. s. d., among ourselves, suggest and confirm this solution."

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